

LATEST THEATER NEWS

Charles Frohman will produce the London Gaiety Theater musical comedy success, "Our Miss Gibbs," at the Knickerbocker Theater, New York, August 28.

Daniel Frohman, president of the actors' fund, has announced that the gross profits of the actors' fund fair were \$120,000.

Winchell Smith, the playwright, who has been ill in London with pneumonia, is rapidly recovering.

The all-star revival of "The Mikado" in New York is playing to capacity houses.

"The Girl in the Kimono" is the title of the latest "light" play, and will be produced at the Regal Theater, in Chicago, next Saturday.

The American tour of Lewis Waller has been abandoned. Mr. Plake, under whose management the tour was to have been made, did not care to present the actor in his old repertoire, and no suitable new play was available.

Paul Gilmore is playing a supplement to his season in John Drew's old success, "The Mummy and the Hummingbird," in Canadian towns.

De Wolfe Hopper had the "Cubs" and the "Giants" as his guests at a performance of "A Matinee Idol" last night and recited his old favorite, "Casey at the Bat," for the seven millionth time.

"Never Lie to Your Wife" by Campbell Casad, will be produced in Atlantic City next month. This is a good companion piece to "How He Lied to Her Husband," favored by Arnold Daly.

Hamilton Revelle is spending the summer in England, where he has purchased a house at Hampton-on-Thames that dates back to the sixteenth century.

Oscar Eagle has been engaged by David Belasco for a part in "The Lily" next season. He will also act as stage director.

"The Dollar Princess" will have Eddie Gorman's services next season, he having signed a contract with Mr. Frohman.

Mabel Wilbur will play the title role of "The Merry Widow" in the East next season, with "Eon" Graham cavorting along in his same old part.

John Hopper, son of De Wolfe Hopper, was married in Baltimore, June 17, to Aida Lufblad.

Fritz Scheff has presented Lee Shubert with an almost life-size portrait of herself. She delivered it in person at the diplomat-manager's office.

In Henry W. Savage's forthcoming revival of "The Prince of Pilsen," Jess Dandy will have his original role, and Frances Cameron will be the widow.

Puccini's new opera, "The Maid of the Golden West," will be produced at the Metropolitan Opera House on December 6 next. According to the composer, Henry W. Savage controls the American rights.

Marie Dressler suffered from a slight attack of ptomaine poisoning, and "Tillie's Nightmares" dropped two performances last Saturday. The play has resumed its record-breaking run at the Herald Square Theater.

Grace George tried out a new play, "The Best People," by Frederick Lonsdale, at Spokane, Wash., last week. No reports as to its success have yet been received.

The Colonial Theater at Annapolis has been remodeled and newly decorated. Manager Fred W. Falkner has made this theater one of the leading Eastern one-night stands.

"The Girl of My Dreams" the new musical comedy in which John Hyams and Lella McIntyre will be featured by John M. Gattes, will be produced for the first time in August in Chicago. Frank Smithsonian is to stage the piece.

Mabel Freyner will replace Margaret Dale next season as leading woman for William H. Crane in "Father and the Boys."

Ellen Terry's lecture tour on Shakespearean subjects will begin in New York November 2. Three subjects will be used, "The Women of Shakespeare," "The Children of Shakespeare," and "The Letters of Shakespeare."

Paul Armstrong and Jules Eckert Goodman have signed contracts with the Independent Producing Company whereby their services will be under that company's control for five years.

Upton Sinclair's latest novel, "The Dreamers," will be dramatized.

Charles Frohman has recently been devoting much of his time to the forthcoming American production of "Chatterbox" as Louis L'Amour, who has practically finished the English version of Rostand's great poetic drama.

"THE SINS OF THE FATHER."

Significant Title of a New Play by Thomas Dixon.

"The Sins of the Father" is the title of a new play which has just been completed by Thomas Dixon. It will be produced by George H. Brennan early in September. The author of "The Clansman" again selects the race problem as his subject, the theme of his effort having been suggested, it is said, by the recent court decisions in Louisiana and Washington dealing with the determination of the vanishing color line.

In "The Sins of the Father" Mr. Dixon's treatment of this vital issue is said to be highly illuminating. The few persons who have been privileged to read the manuscript declare that it is the strongest and most intense he has ever written. They predict for it another whirlwind triumph like that achieved by "The Clansman" five years ago.

Marie Tempest's \$27 Wardrobe.

Marie Tempest has always been conspicuous for her beautiful gowns. The cost of these marvelous creations of Paquin and Worth has run into sums which have caused the stoutest managerial hearts to tremble. A \$2,500 bank account would have looked miserably reduced after paying for the hats and dresses which Miss Tempest wears in "Pole-logs" as Polly Eccles in "Caste" who appeared for the first time in a role in which smart clothes were not in character. One of her friends, knowing her expensive and fastidious taste in the matter of dress, asked her whether it was Paquin or Worth who made her "Polly" gowns. "Paquin or Worth?" repeated Miss Tempest, laughing. "say Lord & Taylor or Macy's." I paid \$7 for one dress and \$2 for the other. Don't ever accuse me of extravagance again. A \$27 wardrobe is hard to beat, now isn't it?

Mr. Frohman's Surprise.

At a professional matinee in Charles Frohman's London Repertory Theater recently, several hundred London actors and actresses assembled to see the remarkable drama, "Chatterbox," which Mr. Frohman has recently produced with great success. To the surprise of those present, the curtain rose on an unannounced one-act comedy entitled "A Slice of Life," which had its premiere then and

Los Angeles has a theater named The Burbank. Our friend Luther, who gave it his name, should do some experimenting with the stage along his particular line of achievement.

William Farnum and Jessie Bonstelle are rival stock company attractions in Buffalo.

William Courtney is leading man for Virginia Harned, who is playing a stock engagement in San Francisco.

The Coburn Players performed Percy Mackaye's "The Canterbury Pilgrims" on Crow's Nest Meadows, the Bronx, on June 5, for the benefit of the Bronxville Public Library.

"Seven Days" is to be performed in Vienna, the Austrian rights having been secured by Josef Weinberg. The authors, Mary Ellen Reinhart and Avery Hopwood, will see the performance in August.

The histories of two famous New York theaters are printed in the current issue of the New York Dramatic Mirror. The Academy of Music, which has passed into the ten, twenty, and thirty stock house, and the Herald Square Theater, soon to be broken down to make room for improvements, were both rich in the history of the stage, and the announcement of their passing conjures up a wealth of memories.

"The Winter's Tale" was performed by the students at Smith College as a feature of the commencement season. Special music was composed by members of the senior class and played by the college orchestra.

Julian Mitchell, the well-known producer, has a part in the cast of "The Polles of 1910." Just how long Mr. Mitchell intends to remain an actor is problematical, but it is not his first offense, at any rate.

Adeline Genee was married Saturday in All Saints Church, London, to Frank Leitz. The Queen Mother, Alexandra, sent the bride a diamond brooch. Mme. Genee is to return to New York in the fall to appear in a new musical comedy. Next season will be her last on the stage.

In addition to Dorothy Donnelly, Henry W. Savage, has re-engaged William Elliott, Malcolm Williams, W. H. Denny, R. Fator Gibb, and May Bradley, and Cecil Kern for their original roles next season in "Madame X." Francis Carlyle has been engaged for the role of the elder Floriot. For the part of the faithful wife, Mrs. Savage has engaged Vincent Sternoy.

Shortly before the death of O. Henry (Richard Carter & Co. arranged with him for the dramatic rights of all his short stories. It will be recalled that Paul Armstrong's play "Alias Jimmy Valentine" was suggested by O. Henry's story called "A Retrieved Reformation." At the time of his death Mr. Porter was working on a new play for Liebler & Co., to be called "The World and the Door."

Cyril Keightley, who was Billie Burke's leading man in "Love Watches," is to have the principal male role in Henry W. Savage's production of "The Little Damozel" with Billie Buckley. Previous to his appearance with Billie Burke Mr. Keightley had never played in America, but he did not take long in gaining recognition. Mr. Keightley is an English actor, with but eight years' experience outside the little continent.

Finding it impossible to extend their engagement at the Garrick Theater, London, owing to previous contracts entered into by that house, Messrs. Liebler & Co. have made arrangements with their public and the run will doubtless be extended throughout the summer.

The costumes to be used in the production of Mascagni's new opera, "Yvonne," by the Bessie Abbott Opera Company will be executed by a celebrated Italian costumer. The designs have been made from models in the Trocadero collection, Paris.

Mendelssohn's music is to be used in Margaret Anglin's production of Sophocles' "Antigone" at the Greek Theater of the University of California, June 30.

Sir Charles Wyndham, who will visit the United States next year, is now appearing in London in a revival of Henry Arthur Jones' comedy, "The Case of Rebellious Susan."

Over 8,000 people crowded into the Greek Theater of the University of California to see Maude Adams play Rosalind in the play "As You Like It" in the performance of "As You Like It."

John Drew has opened his country place at Southampton, Long Island, and is enjoying his vacation with golf, lawn tennis, and, for him, the new pursuit of gardening.

Nat Goodwin arrived in New York on the last westbound trip of the Mauretania, and will bolt for "Frisco and the big time" as Louis L'Amour, who has practically finished the English version of Rostand's great poetic drama.

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EUGENIO BATTAIN.

Career of Tenor Who Has Captured Local Favor.

The only member of the Aborn English Grand Opera Company who does not sing in English is the young Italian tenor, Eugenio Battain, who has not yet mastered the common tongue of this country even for conversational purposes.

Battain was born in Venice thirty-one years ago, where his parents educated him with the intention of bringing him up to one of the professions, either medicine or law, but before he was out of school he had developed such remarkable vocal talent that it was decided to have him continue in that study. His final instruction in vocalism was from Lombardi, in Florence, who has instructed many famous tenors, Caruso among them.

After finishing with Lombardi, Battain made his debut in grand opera at the Teatro La Fenice, in Venice, afterward singing with marked success at Rome, Pavia, Bologna, Madrid, St. Petersburg, Berlin, Vienna, and other art centers. He came to this country two years ago for the season of opera in San Francisco with the same organization with which Mme. Tetrazzini also made her first bow in this country, and afterward sang in Cuba, Mexico, Central America, and South America.

Last year he returned to New York to sing with the Italian Grand Opera Company in Florence, who has instructed many famous tenors, Caruso among them. The closing of that organization he was released to Oscar Hommerstein for French opera. At the close of his present engagement with the Aborn organization he will return to Italy for the summer.



STEVENS, The world-famous clown, lately of Barnum & Bailey's circus, to be seen at the Hippodrome, baseball park.

Lighting the Hippodrome.

One of the most interesting things about the Hippodrome, which opens next Monday evening at the American League Park, is the lighting of the grandstand, grounds, and the diamond, on which platforms are built. At the entrance to the park, four great flaming lights will cast their glare far out, lighting the way from the car into the park. Inside, arc at close intervals will light up the entire grounds, and in the grandstand, twelve feet apart, arc lights will make the interior even brighter than a sunny day. But the real feature of the illumination of the park comes in the arrangements for the lighting up of the stages so that each act will stand out vividly from every part of the park, and no poles nor shadows will interrupt anyone's view. Contract has been let for half a score new calcium spot-lights, of 50,000 candlepower each, which, placed upon the roof of the grandstand, will illuminate the diamond, so that it is said a game of ball could easily be played.

HOW DEW IS CAUSED.

Air Gives Up Moisture on Reaching a Certain Temperature.

What is dew and what causes it to form at some times and not at others? Every one knows that it is moisture from the air, and that it does not form unless there is a drop in temperature during the night, and unless the sky is fairly clear. But this does not give us a reason for its behavior. There is some moisture in the air at all times, and it is a law of nature that the warmer the air is the more moisture it can contain; cold, we know, is associated with dryness; the mountain air is apt to be dry, while the air of the valleys and lowlands is damp. The air is like a sponge in which more or less water is absorbed. A fall in temperature acts like a squeeze of the sponge and expels some of the moisture. During a warm day the air becomes saturated with moisture from the evaporation of water in the earth, &c. When night comes the temperature falls and after a little while a certain point is reached at which the air contains all the moisture it can hold. That point is called the "dew-point," says the Pathfinder, and if the temperature keeps on falling, some of the moisture will be squeezed out of the air and will condense on the surface of the earth, and especially on things that are cold.

Stones gather little dew because they heat their heat, while grass blades, which are very favorably shaped for radiating their heat, cool off soon after sunset and have deposits of dew. The dew point is not an absolute temperature like the freezing point, for it varies with the amount of moisture happening to be present in the air. The more saturated the air is the higher the dew point will be; the less moisture there is in the air the lower the temperature must fall before the dew will form. This partly explains why there may be a heavy fall of dew one night and little or none the next; it all depends on the degree of humidity of the air in relation to temperature. With steam heat the desired amount of moisture will be condensed from the steam, but with hot water, hot air or stove heat means should always be provided for adding water vapor to the heated air.

Death Claims Famous Player.

Herman Vezin, the veteran actor, whose death has been expected for several months, died in London on June 12. Mr. Vezin was born and educated in the United States, his birthplace being Philadelphia, and his alma mater the University of Pennsylvania, from which he was graduated with the degree of master in arts. Mr. Vezin was born March 2, 1829. He went to London in 1850, and was engaged at the Theater Royal, York. In 1853 he made his first London appearance, playing Pembroke in "King John" with Charles Keen. In 1852 he married Mrs. Charles Young, a famous actress. She committed suicide in 1862 during a fit of insanity. Mr. Vezin's last public appearance was in April, 1907, when he appeared in London with Sir Beerbohm Tree in "The School for Scandal" at His Majesty's Theater.

HUMOR CURES WORRY.

William Byron Forbes, in the Cosmopolitan.

A sane knowledge of one's self, or, in other words, a sense of humor, will cure any ordinary case of worry. If you look at a housefly in the microscope it will assume horrible proportions, and if you magnify your troubles they will appear like monsters. But suppose you try to see them no more than life-size.

Take worries about the past. Some one has said that there are two kinds of past troubles—those that can be helped and those that can't. Neither of these is helped by worry. Those that can be helped let us get up and help, those that cannot be helped let us forget. And let us see both of them just as they are, and no worse. "Don't cry over spilt milk—just milk another cow" is a proverb that has helped me turn away from the past to the present. A happier turn has been given to Whittier's lines:

Of all sad words of tongue or pen, The saddest are these, "It might have been." by continuing:

Add this suggestion to the verse, It might have been a little worse. And so as to the present. It helps a strenuous emergency a little to recollect that there is a time when always something funny in every serious situation, and that this present trial will probably afford sources for future laughter. If all newly-wed people could realize that, honeymooners could prolong it indefinitely. The following lines the other day, which she guaranteed, repeated three times and heartily, would conquer any domestic difficulty:

The dog is in the pantry, The cat is in the hall, The cow is in the hammock— What difference does it make? And so, too, with the future. How sensible was the Master's word, to "let the future worry about itself!" This cannot be attained all at once, but I know of one man who made and kept the rule, never to worry about anything after 9 o'clock at night, and of another who kept record of the hours he had succeeded in not worrying. But worry is best attacked indirectly. You know of the young woman whose experience was as follows:

I joined the new Don't Worry Club, And so I hold my breath; I'm so scared for fear I'll worry, That I'm worried over it.

Worry about the future is best conquered by displacement. You can't stop worrying, but you can put in thoughts directly to prolong it. I don't care to speak of another way to cure worry, by fads, by hobbies, by enjoyment of little things.

I have read this suggestive definition of happiness: "Happiness is the faculty of being surprised." Some one analyzing the exuberance of Mr. Roosevelt has said that his bubbling animation consists chiefly of the ability to enjoy every experience as if it were a fresh one. If there are little things you like, never be ashamed of them, keep on cherishing them, for they are sources of happiness and a cure of worry. I don't care what they are—fried onions, the Esis books, old slippers. Let others scorn them—what do you care? "To be rich in consciousness," and "to be interested in to be happy."

If you are not happy now, when do you ever expect to be? Life will always consist of little things, and you might as well begin to enjoy some of them if you are not happy now. There will be no heaven, for happiness is a faculty of the soul, not a series of possessions. Who was it who remarked when Matthew Arnold died: "He was a fresh one. Who ever it was summed up a character which had won discrimination at the cost of joy. Probably heaven consists of little things, and you might as well begin to enjoy some of them if you are not happy now. There will be no heaven, for happiness is a faculty of the soul, not a series of possessions. Who was it who remarked when Matthew Arnold died: "He was a fresh one. Who ever it was summed up a character which had won discrimination at the cost of joy. Probably heaven consists of little things, and you might as well begin to enjoy some of them if you are not happy now. 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